

EGBERTO GISMONTI

Mondiamusic

FREVO (<i>Frevo</i>)	03
CAFÉ (<i>Coffee</i>)	11
SALVADOR (<i>Salvador</i>)	15
CARTA DE AMOR (<i>Love's Letter</i>)	19
PALHAÇO (<i>Clown</i>)	23
MARACATU (<i>Maracatu</i>)	28
2 VIOLÕES (<i>2 Guitars</i>)	30
LORO (<i>Parrot</i>)	36
ANO ZERO (<i>Before The Beginning</i>)	39
A FALA DA PAIXÃO (<i>Passion Talk</i>)	41
MEMÓRIA & FADO (<i>Memory & Fate</i>)	44
KARATÊ (<i>Karate</i>)	48
BAIÃO MALANDRO (<i>Tricky Baião</i>)	52
DON QUIXOTE (<i>Don Quixote</i>)	55
DANÇA DAS CABEÇAS (<i>Head Dance</i>)	57
SANFONA (<i>Sanfona</i>)	60
BODAS DE PRATA (<i>Silver Wedding</i>)	63
O AMOR QUE MOVE O SOL E OUTRAS ESTRELAS (<i>Love That Moves The Sun And The Other Stars</i>)	67
RUTINHA (<i>Rutinha</i>)	72
PALÁCIO DE PINTURAS (<i>Castle Of Pictures</i>)	78
ETERNA (<i>Eternal</i>)	80
CEGO ADERALDO (<i>Blind Aderaldo</i>)	84

"Frevo"

"frevo"

E. Gismonti

1978

"Nó Caipira", "Solo", "Sanfona", "Alma Brasileira", "Friday Night in San Francisco", "Christiane Legrand"

1 $\text{♩} = 182$ Malandramente Smartly

solo

mf

$D[sus 4]$ $C[sus 4]$ $B^b[m 7]$ $A[add b9]$

Piano

mf

con *Ped.*

5

$D[sus 4]$ $C[sus 4]$ $B^b[m 7]$ $A[add b9]$ $Gm 9$

10

C[sus4] *C[b9]* *F[maj7]* *Bb[maj7]* *Bm[b9]*

Ped. *Ped.*

14

E[b13] *A[b13]* *A[b13]* *A[b13]* *A[b13]*

mf *mf*

19

Am[b9] *D[b9]* *Gm[maj9]*

p cresc. *p cresc.*

22

Gm^9 *f* *p* *cresc.* $Gm[b^9]$ $C[b^9]$

25

$A^b[add9]$ $D[b^9]$ *f* *p* *cresc.* $Gm[b^9]$

28

$C[b^9]$ $A^b[add9]$ $Fm[add9]$

31

$D[b^{13}]$ $D[b^{13}]$ $A[b^{13}]$

f f f

3

34

$A[add9]$ $Dm^{(11)}$ $Cm^{(11)}$ $B^b m^{(11)}$ $B^b m^{(11)}$

tocar *sem repetição*

play *without repetition*

fff f

Ped. Ped. Ped.

38

$Dm^{(11)}$ $Cm^{(11)}$ $B^b m^{(11)}$ $B^b m^{(11)}$ $Dm^{(11)}$ % %

f p f

ff $Ped.$

Ped. Ped. Ped.

43

Measures 43-45 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 43 features a treble staff with a series of eighth notes and a grand staff with a bass line of quarter notes. Measure 44 has a treble staff with a series of eighth notes and a grand staff with a bass line of quarter notes. Measure 45 has a treble staff with a series of eighth notes and a grand staff with a bass line of quarter notes. Dynamic markings include *f* (forte) in measures 44 and 45. Rehearsal marks (double bar lines with dots) are present at the beginning of measures 43, 44, and 45.

46

Measures 46-48 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 46 features a treble staff with a series of eighth notes and a grand staff with a bass line of quarter notes. Measure 47 has a treble staff with a series of eighth notes and a grand staff with a bass line of quarter notes. Measure 48 has a treble staff with a series of eighth notes and a grand staff with a bass line of quarter notes. Dynamic markings include *f* (forte) in measures 47 and 48. Rehearsal marks (double bar lines with dots) are present at the beginning of measures 46, 47, and 48.

49

Measures 49-51 of a musical score. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature has one flat (B-flat). Measure 49 features a treble staff with a series of eighth notes and a grand staff with a bass line of quarter notes. Measure 50 has a treble staff with a series of eighth notes and a grand staff with a bass line of quarter notes. Measure 51 has a treble staff with a series of eighth notes and a grand staff with a bass line of quarter notes. Dynamic markings include *f* (forte) in measures 50 and 51. Rehearsal marks (double bar lines with dots) are present at the beginning of measures 49, 50, and 51.

52

55

1.

59

2.

64



sempre legato

Dm[11]

sfz

Dm[11]/C

Bm⁹E[¹³_{b9}]

Ped. Ped. Ped.

68

1.

2.

A[m⁴₅]A[b¹³_{#5}]A[b¹³_{#5}]Am[b⁹₅]/D

72

D[¹³_{b9}]G[m⁴₅]¹¹Gm⁹

75


Chords: $G\#m(b_9)$, $D\#(b_9)$, $C(sus_4)$, $C(13)$


79

Chords: $Dm(11)$, $C(sus_4)$, $Bm(b_9)$, $E(13)$

83

Chords: $A(maj_7)$, $A(b_9)$

repetir letra  varias vezes, diminuindo, sem rall., retirando as notas da melodia e da harmonia, e improvisando ate o silencio.

repeat letter  many times, diminuendo, without rall., removing notes from the melody and chords, until the silence.

"Café"

"coffee"

E. Gismonti
1976

"Orações Futuristas", "Carmo", "Sol do
meio Dia", "Identity", "Vamos que eu já
u", "Somewhere Called Home"

1 $\text{♩} = 60$
Lento e Sambando
Slow and Sambando

solo

Piano

$B\flat[m7]$

Dm^9

mp

divisive FEELING

Ped. Ped. Ped. Ped. Ped. Ped.

5

$Gm[11]$

$Em[11]$

10 $\%$

$\%$

$E^b[m^{\sharp 7}]$ $B^bm[m^{\sharp 7}]$ $Dm[m^{\sharp 7}]$ $E^bm[m^{\sharp 7}]$ $E^bm[m^{\sharp 7}]$ $A[m^{\sharp 9}]$ A^m9

sfz *sfz* *sfz* *sfz* *Ped.* *Ped.*

15

mf

$D[m^{\sharp 9}]$ $D[add^9]$ $D[m^{\sharp 7}]$ $D[add^9]$ $F^{\sharp}[sus^4]$ $F^{\sharp}m7[add^{\sharp 5}]$ $G[m^{\sharp 7}]/F^{\sharp}$

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

19

A^m9 $D[sus^4]$ $D[13]$ $D[13]/G^{\sharp}$ $D[m^{\sharp 7}]$ $Gm[11]$

p *mf*

Ped. *Ped.* *Ped.*

24

Chords: $D\flat [m47]$, $F\sharp m [11]$, $C [m47]$, $E m [11]$

28

Chords: $B m9$, $D\flat [m47]$, $E [m47]$, $E [m47]$, $G [m47]$, $B\flat [ma7]$

Dynamics: *mp*, *p*

Pedal: *Ped.* *Ped.* *Ped.*

33

Chord: $F [ma7]$

Pedal: *Ped.* *Ped.*

37

Chords: $Gm [11]$, $Eb [b5] Bbm [ma7]$

Dynamics: sfz

41

Chords: $Dm [ma7]$, $Ebm [ma7]$, $Ebm [ma7]$, $A [ma9]$, $Am9$

Dynamics: sfz

45

Chord: $Bbm [ma7]$

Dynamics: sfz

repetir 4 vezes antes do fim
repeat 4 times before end

"Salvador"

"salvador"

E. Gismonti

68

E. Gismonti, "Solo", "Dança dos
Cravos", "Altura do Sol", "Works",
"Orfeo Novo", "Salvador"

1 $\text{♩} = 102$
Sambando

solo

Piano

Ped.

5

Dm^9 Am^9 Dm^9 Am^9

Dm^9 Am^9 Dm^9 Gm^9

9

Dm⁹ Cm⁹ Dm⁹ Gm⁹

13

Dm⁹ Cm⁹ Dm⁹ Am⁹ Dm⁹

18

1. 2.

Am⁹ Am⁹ D[b9] %

sfz sfz sfz sfz

senza Ped.

22

Measures 22-24 of a musical score. Measure 22 features a melodic line with a slur and a fermata, and a piano accompaniment with eighth notes. Measure 23 continues the piano accompaniment. Measure 24 includes a melodic line with a slur and a fermata, and a piano accompaniment with eighth notes. The key signature has one flat (B-flat).

25

Measures 25-28 of a musical score. Measure 25 features a melodic line with a slur and a fermata, and a piano accompaniment with eighth notes. Measure 26 continues the piano accompaniment. Measure 27 includes a melodic line with a slur and a fermata, and a piano accompaniment with eighth notes. Measure 28 continues the piano accompaniment. The key signature has one flat (B-flat).

29

Measures 29-32 of a musical score. Measure 29 features a melodic line with a slur and a fermata, and a piano accompaniment with eighth notes. Measure 30 continues the piano accompaniment. Measure 31 includes a melodic line with a slur and a fermata, and a piano accompaniment with eighth notes. Measure 32 continues the piano accompaniment. The key signature has one flat (B-flat). Chord symbols $D[b9]$, Gm^9 , and $F\sharp[ma9]$ are present. Pedal markings (*Ped.*) are indicated at the end of measures 31 and 32.

33

F(ma9) *A[sus4]¹³* *A(b¹³)*

Ped. *Ped.*

37

Dm7 *Am(9)* *Dm7* *Am⁹* *Dm7*

42

Am⁹ *D(sus4)*

"Carta de Amor"

"love's letter"

"E. Gismonti", "Sanfona"

E. Gismonti

1984

1 $\text{♩} = 50$
 Afetuosamente
 Affectionate

solo

Piano

sempre
 always

con *Ped.*

3 $D[maj9]A$ $Dm7/A$ $A[maj7]$ $Gm9/A$

6

$A[maj9]$ $Gm9/A$ $A[maj7]$ $D[maj9]$ $Bm[maj7]$

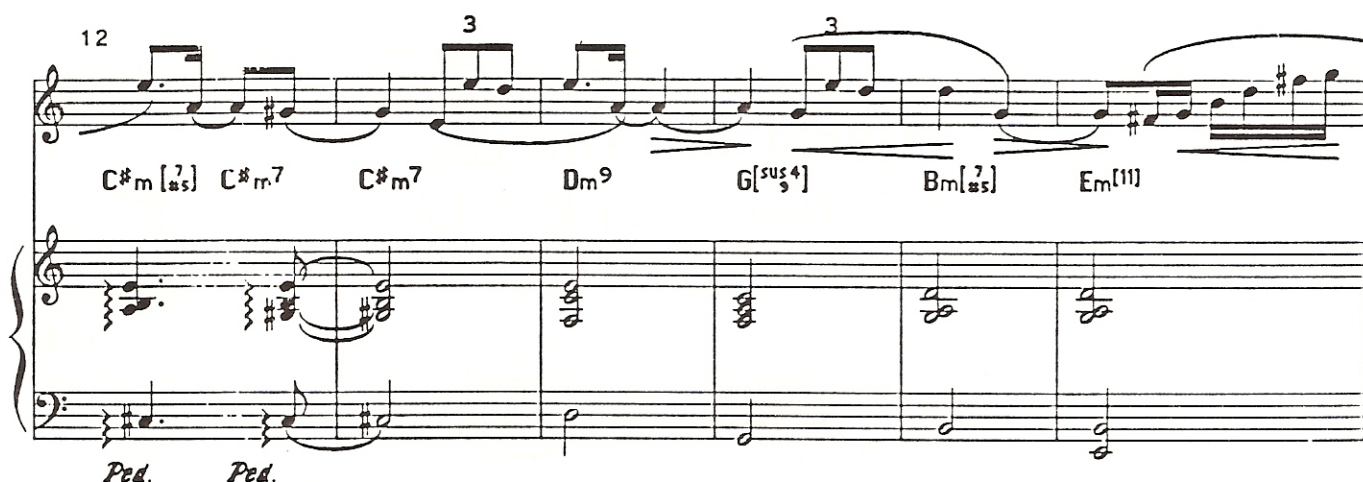
12

3

3

$C\sharp m [\sharp 5]$ $C\sharp m 7$ $C\sharp m 7$ $Dm 9$ $G [\sharp 5 \sharp 4]$ $Bm [\sharp 5]$ $Em [11]$

Ped. *Ped.*



18

3

3

$G [\sharp 5 \sharp 4]$ $Em [ma 9]$ % $Em 9$ % p $Am 9$



24

$D [13]$ $Am 9$ $D [13]$ $Dm 9$ $G [\sharp 5 \sharp 4]$ $C [ma 9]$



30

3

Bm⁽¹¹⁾ Am⁽¹¹⁾ G F[su¹³ 4] Am⁹

Ped. Ped. Ped.

36

D⁽¹³⁾ G[m¹³ 7] C[m¹³ 7] *mf* F#⁽¹³⁾ F#⁽¹³⁾ F#⁽¹³⁾

Ped. Ped.

41

3

C⁽⁷⁾ B⁽¹³⁾ B⁽¹³⁾ E[ma⁷] Em⁷ A⁹ A^{b(11)} A^{b(13)}

Ped. Ped.

47

Chord symbols: $G[sus4]$, $G(13)$, $C[ma7]/G$, $A^b[ma7]$, $A(11)$

Tempo markings: *rall...*

55

Chord symbols: $D[ma9]/A$, $Dm9/A$, $A[m11]$, $Gm9/A$, $Gm9/A$, $A[add9] Gm9/A$

60

Chord symbols: $Gm9/A$, $A[add9]$

"Palhaço"

"clown"

E.Gismonti & G.E.Carneiro
1979

"Circense", "Mágico", "Alma"

1 $\text{♩} = 82$
Espressivo
Espressivo

solo

sempre legato

$\text{A}^{\flat}[\text{add9}]$ % % % always legato %

Piano

Ped. *

6

% % % $\text{G}^{\flat}[\text{add9}]$ %

5

11

Chords: $Fm[\sharp 5]$, $Gm[\sharp 5]$, $A\flat[add 9]$

16 1. 2.

Chord: $Fm[\sharp 5]$

21 1.

Chords: $G\flat[add 9]$, $G\flat 6$, $A\flat[add 9]$

*Ped. Ped. **

26 2. *espressivo*

Chords: $\%$, $A^b D^b / A^b$, $\%$, $\%$, $A^b7 D^b / A^b A^b7$, $D^b[add9]$

3

espressivo

32

Chords: E^b / D^b , $Cm(\sharp5)$, $Fm7$, B^bm7 , $E^b[sus4]$

3

37

Chords: $A^b[add9]$, $A^b[\sharp9]$, $D^b[add9]$, E^b / D^b

3

4

41

$Cm(\sharp 5)$ $Fm7$ $Bbm7$ $Eb[sus4]$ $Ab(add9)$

46

$Ab[sus4]$ $Db(add9)$ Eb/Db $Cm(\sharp 5)$

Ped.

50

$Fm7$ $Bbm7$ $Eb[sus4]$ $Ab(add9)$

54

54

$A^b[sus^4]$ $D^b[add9]$ E^b/D^b $C_m[\sharp 5]$

58

F_m7 B^b_m7 $E^b[sus^4]$ $A^b D^b/A^b$ $A^b A^b[\sharp 5]$

64

$D^b/A^b A^b[\sharp 5]$ A^b

"Maracatu"

"maracatu"

"Nó Caipira", "Sanfona", "Works", "Alma"

E. Gismo

197

1 $\text{♩} = 78$ **Espressivo - Expressive**
 tacit 1st time **sempre (always) legato**

solo

Piano

Bm⁹

Ped. 5

3

G[#]m[^{b5}]9

Bm⁹

6 3 1.

Chords: $F\#(b_{13})$

9 2. 3.

Chords: Bm^9 , $F\#(b_{13})$, Bm

13

Chords: $Bm(ma7)$, $Ama7$, $Gma7$, Bm

"2 Violões"

"2 guitars"

E. Gismonti

1980

"Fantasia", "Dança dos Escravos"

1 $\text{♩} = 120$
Alegro
Gladness

solo

f
sempre
always

D[ma9] A♭[13] D♭[ma9] G[13] C[ma9]

Piano

f

con Ped.

7

C[11] F[ma9] B[13] E[ma9] B♭[13] E♭[ma9] A[13]

14

D[ma9] G#⁷₅ G^{ma7}₅ G^{ma7}₆ F#^{sus4}₇ %

20

Bb^{sus4}₇ % C#^{sus4}₇ % F#^{ma9}

25

% Cm⁷₅ F(b9) Bm⁷ Bm⁹

30

Musical score for measures 30-33. The key signature is one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The notes are: G# (b5), C# (b9), F# (b5), B (b9).

34

Musical score for measures 34-38. The key signature is one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The notes are: Em (ma9), A (b9), G/F, C (ma7)/E.

39

Musical score for measures 39-43. The key signature is one sharp (F#). The melody is in the treble clef, and the accompaniment is in the bass clef. The notes are: B/A, E (ma7)/G#, C#m9.

45

F#(sus4) F#7 B(11)

50

A(11) 1. 2.

53

D(11) C(11)

[illegible][illegible]

63

Handwritten musical score for page 63. The score is written on three staves. The top staff is for the piano solo, the middle staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#). The piano solo part includes chords Bb[m7], Gm7, and Gm9. The vocal part includes a melody line with a fermata and a final note.

68

68

F#(m7b9) % F#(m7b9) % Em9

73

73

% *mf* D(ma9) cresc. E(ma9) F#(ma9) A(ma9)

mf cresc.

78

78

Bb(ma9) C(ma9) D(ma9) %

fff

"Loro"

"parrot"

E. Gismonti

1981

"Em Família", "Santona", "Works", "Alma",
"Music Spoken Here", "Marine Talk"

1 $\text{♩} = 116$
Rítmico
Swing

Piano/solo

$B^{\flat}[\text{sus}^4]$ f E^{\flat}/D^{\flat}

4 Cm^6 $G[\text{b}9]/B$

8 Cm^6 $B^{\flat}6$ $Am[\text{b}^{\flat}5]$

12

D(#9) G(b9) % C(b9)

16

% F(add#5)/C %

19

Bb(sus4) % Db6 Db(b9)

23

Eb(b9) Eb7/Db Cm6 Ab(add9)

27

Gm6 F7 B \flat [sus4] B \flat 7

31

E \flat [sus4] D \flat 7 C \flat 6 A \flat [add9]

35

1.

Gm6 F7 B \flat [sus4] %

39

2.

Fm7 B \flat [sus4] B \flat 7 E \flat

"Ano Zero"

"before the beginning"

E. Gismonti & G.E. Carneiro

1973

"Água & Vinho", "Corações Futuristas",
"Solo"

1 $\text{♩} = 98$
Lento e Espressivo
Slow and Expressive

solo

p sempre legato
always legato

G C/G F G B \flat B \flat D

Piano

sempre legato
always legato

p

con *Ped.*

5

C C \flat *mp* B[su \flat 4] B \flat C \flat [ma7]/E \flat

10

B[b9]/D# Em⁹ D⁶ C[ma7][¹³][^{#11}] A7/C#

14

D[sus⁴] B[b9]/D# Em D⁶ C C#[^{#5}]

mp

18

D[sus⁴] F D[sus⁴] G C/G G⁷ C F/C C⁷ F/C C C[sus⁴] G⁶ G F G

1. 2.

"A Fala da Paixão"

"passion talk"

E. Gismonti

1981

"Cidade Coração"

1 $\text{♩} = 82$
Melancólico
Melancholic

sempre legato
always legato

Piano/solo

$E^b[\text{add}9]$

p

con *Fed.*

4

8

$E^b[\text{sus}^4]$

$C^\sharp[\text{us}^7]/E$

D^b6/F

E^b6/G

12

Ab[sus4]

15

E6/G#

F# [sus4]

1.

18

B[add9]

2.

F# [sus4]

21

Ab6/C

25

C_m[add9]C_m[add#5]/BG_m[add#5]/B^bF⁶/A

29

F_m⁶/A^bG[¹¹5]E^b_m⁶/G^bD^b⁶/F

33

E[⁷5]A^b[ma7]/E^bE^b[⁷5]E^b[add9]

37

%

"Memoria & Fado"

"memory & fate"

E.Gismonti & G.E.Carneiro

"Egberto Gismonti", "Dança dos Escravos"

1974

♩ = 80
Lento e Espressivo
Slow and Expressive

1st solo

2nd solo

Piano

p

sempre legato
always legato

sed. > *sed.* >

5

B [add 9] A#m [7] B [add 9] B [add 9]

A# [sus 4] A# [7] D# [ma 9] D#m [7] C# [sus 4] C# [b 9]

10

Chord diagrams and fret numbers shown in the score:

- F# [ma 9]
- F# [ma 9] D [m4 7]
- C# [sus 4] C# [b9]
- D [add 9]
- A [6] C#
- Cm [b5]
- D [add 9]
- A [m4 7] A [6]
- G# [sus 4] G# [7]

15

15

G [m4 7] bs G [6 bs] F# [sus 4] 7 F# [7] Bm Bm Bm

Bm [7] Bm [6] Bm [b6] Bm [b6] Bm Bm

20

Bb [b6] 5 Bb dim. C# dim. E dim. C# E C# E

Measures 20-24. The system includes a vocal line with a triplet of eighth notes and a piano accompaniment with chords and a bass line. Chords shown are D major, C#m, Bb, and Bm.

25

Measures 25-29. The system includes a vocal line with a first ending bracket and a piano accompaniment with chords and a bass line. Chords shown are G major, F#m, and Bm.

30

Measures 30-32. The system includes a vocal line with a second ending bracket and a piano accompaniment with chords and a bass line. Chords shown are G major, F#m, and Bm.

"Karate"

"karate"

"Circense", "Alma", "Christiane Legrand"

E. Gismonti

1979

1 $\text{♩} = 150$
Dançando...
Dancing

Piano/solo

mf

$\text{F}[\text{ma}7]$

$\text{C}[\text{sus}^4]$

5

$\text{F}[\text{ma}7]$

10

$\text{Cm}[\text{11}]$

$\text{B}^\flat[\text{ma}7]$

Am^9 $\text{D}[\text{b}9]$

15

1. 2. \sharp

Gm⁹ C(b9) F(ma7) C[sus⁴] C[sus⁴] F(ma7) %

20

C[sus⁴] % F(ma7) % Em⁹

25

A[13] Dm⁹ % Am[b⁹]

29

D[13] Gm⁹ % Am⁹ D(b9)

33

1. 2.

Gm⁹ C(b9) F(ma7) C[sus⁴] C[sus⁴] F(ma7) %

This piano score consists of five systems of music, each with a treble and bass staff. The notation includes various chords, triplets, and melodic lines. Measure numbers 38, 43, 48, 52, and 57 are placed at the beginning of their respective systems.

System 1 (Measures 38-42):

- Measure 38: Treble has a triplet of eighth notes (A4, B4, C#4) and a half note (D4); Bass has a whole note chord A2-A#2-C#3.
- Measure 39: Treble has a triplet of eighth notes (D4, E4, F#4) and a half note (G4); Bass has a whole rest.
- Measure 40: Treble has a triplet of eighth notes (G4, A4, B4) and a half note (C#4); Bass has a whole note chord D#3-F#3.
- Measure 41: Treble has a triplet of eighth notes (A4, B4, C#4) and a half note (D4); Bass has a whole rest.
- Measure 42: Treble has a triplet of eighth notes (B4, C#4, D4) and a half note (E4); Bass has a whole note chord C3-sus4.

System 2 (Measures 43-47):

- Measure 43: Treble has a triplet of eighth notes (F#4, G4, A4) and a half note (B4); Bass has a whole note chord F#3-b6.
- Measure 44: Treble has a triplet of eighth notes (G4, A4, B4) and a half note (C#4); Bass has a whole rest.
- Measure 45: Treble has a triplet of eighth notes (A4, B4, C#4) and a half note (D4); Bass has a whole note chord G#3-13.
- Measure 46: Treble has a triplet of eighth notes (B4, C#4, D4) and a half note (E4); Bass has a whole rest.
- Measure 47: Treble has a triplet of eighth notes (C#4, D4, E4) and a half note (F#4); Bass has a whole note chord G#3-13.

System 3 (Measures 48-51):

- Measure 48: Treble has a triplet of eighth notes (F#4, G4, A4) and a half note (B4); Bass has a whole note chord A3-13.
- Measure 49: Treble has a triplet of eighth notes (G4, A4, B4) and a half note (C#4); Bass has a whole note chord A#3-13.
- Measure 50: Treble has a triplet of eighth notes (A4, B4, C#4) and a half note (D4); Bass has a whole note chord B3-13.
- Measure 51: Treble has a triplet of eighth notes (B4, C#4, D4) and a half note (E4); Bass has a whole note chord C3-sus4.

System 4 (Measures 52-56):

- Measure 52: Treble has a triplet of eighth notes (F#4, G4, A4) and a half note (B4); Bass has a whole note chord F3-ma7.
- Measure 53: Treble has a triplet of eighth notes (G4, A4, B4) and a half note (C#4); Bass has a whole note chord F3-add9.
- Measure 54: Treble has a triplet of eighth notes (A4, B4, C#4) and a half note (D4); Bass has a whole note chord D3.
- Measure 55: Treble has a triplet of eighth notes (B4, C#4, D4) and a half note (E4); Bass has a whole note chord Gm3.
- Measure 56: Treble has a triplet of eighth notes (C#4, D4, E4) and a half note (F#4); Bass has a whole note chord C3-13.

System 5 (Measures 57-61):

- Measure 57: Treble has a triplet of eighth notes (F#4, G4, A4) and a half note (B4); Bass has a whole note chord F3-ma7.
- Measure 58: Treble has a triplet of eighth notes (G4, A4, B4) and a half note (C#4); Bass has a whole note chord Dm3.
- Measure 59: Treble has a triplet of eighth notes (A4, B4, C#4) and a half note (D4); Bass has a whole note chord Gm3.
- Measure 60: Treble has a triplet of eighth notes (B4, C#4, D4) and a half note (E4); Bass has a whole note chord A3-b9.
- Measure 61: Treble has a triplet of eighth notes (C#4, D4, E4) and a half note (F#4); Bass has a whole note chord Dm3.

63

63
Gm⁹ A(b⁹) Dm⁶ F(ma⁷)

67

67
F(#⁹) F#(#⁹) D#(#⁹) F(ma⁷) C(sus⁴)

72

72
F(ma⁷) C(sus⁴)

78

78
F(ma⁷) Cm(11) Bb(ma⁷)

83

83
Am⁹ D(b⁹) Gm⁹ C(b⁹) F(ma⁷)

8vb

"tricky baião"

E. Gismonti
1977

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7 $A^b m^9$ $D^b[add9]$ 2 1 4 2 1

Ped. * *Ped.*

9 $C^{(13)}$ $B^{(13)}$ $B^b^{(13)}$ $A^{(13)}$

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.*

11 D^b6 $A^b m^9$ $D^b[add9]$

14 $A^b m^9$ $G^b[ma7]_{add13}$ Fm^9

The image displays a page of musical notation for a piano piece, consisting of three systems of staves. The notation includes various musical symbols such as chords, triplets, and dynamic markings.

- System 1 (Measures 17-19):** The first system shows measures 17, 18, and 19. Measure 17 features a treble staff with a triplet of eighth notes (E-flat, F, G) and a bass staff with a triplet of eighth notes (E-flat, F, G). Measure 18 continues the triplet in the treble staff and has a bass staff with a triplet of eighth notes (E-flat, F, G). Measure 19 shows a treble staff with a triplet of eighth notes (E-flat, F, G) and a bass staff with a triplet of eighth notes (E-flat, F, G). Chords are indicated as $E\flat m^3$ and $D\flat 9$.
- System 2 (Measures 22-24):** The second system shows measures 22, 23, and 24. Measure 22 features a treble staff with a triplet of eighth notes (E-flat, F, G) and a bass staff with a triplet of eighth notes (E-flat, F, G). Measure 23 continues the triplet in the treble staff and has a bass staff with a triplet of eighth notes (E-flat, F, G). Measure 24 shows a treble staff with a triplet of eighth notes (E-flat, F, G) and a bass staff with a triplet of eighth notes (E-flat, F, G). Chords are indicated as $D\flat 6$, $A\flat m$, $D\flat$, and $A\flat 7 D\flat / A\flat$.
- System 3 (Measures 27-29):** The third system shows measures 27, 28, and 29. Measure 27 features a treble staff with a triplet of eighth notes (E-flat, F, G) and a bass staff with a triplet of eighth notes (E-flat, F, G). Measure 28 continues the triplet in the treble staff and has a bass staff with a triplet of eighth notes (E-flat, F, G). Measure 29 shows a treble staff with a triplet of eighth notes (E-flat, F, G) and a bass staff with a triplet of eighth notes (E-flat, F, G). Chords are indicated as $A\flat 7$, $D\flat / A\flat$, and $D\flat$.

"Don Quixote"

"don quixote"

E.Gismonti & G.E.Carneiro

1982

"Em Família", "Duas Vozes"

1 $\text{♩} = 56$
con alma

Piano/solo

$C[sus4]$ % $C[sus4]$ %

con Ped.

5

$C[sus4]$ % G^6 % $F[add9]$

10

% C/E E_m C/E $F[add9]$ F $D7/F\#$ $G[sus4]$ $G[11]$

3 3

17

Chords: C[sus4], C[sus4], F/A

22

Chords: G#m[#5]6, G6, Gb[#5], F[add9], D6/F#

Ped.

27

Chords: C[ma7]/G, Fm6/Ab, F6/A, G[sus4], C[ma7]/G

1.

32

Chords: F#[#5]add9, F[add9]/C, C[sus4]

dim..... poco a poco ppp

2.

"Dança das Cabeças"

"head dance"

E. Gismonti

76

"Corações Futuristas", "Altura do Sol",
"Dança das Cabeças"

1 ♩ = 132
Com muita Energia
Full of Energy

solo

Piano

ff *ff* *f*

A[11] % A[ma 9] A[11] D/A

A musical score for a piece titled 'Com muita Energia' (Full of Energy). The tempo is marked as 1 ♩ = 132. The score is for a solo and piano. The solo part is in treble clef, 2/4 time, with a key signature of two sharps (F# and C#). It starts with a forte (ff) dynamic and features a series of eighth and sixteenth notes, followed by a measure with a whole note and a measure with a half note. The piano part is in bass clef, 2/4 time, with the same key signature. It also starts with a forte (ff) dynamic and features a series of eighth and sixteenth notes, followed by a measure with a whole note and a measure with a half note. The score includes various musical notations such as dynamics (ff, f), articulation (accents), and chord symbols (A[11], A[ma 9], D/A).

5

A7 A A(11) D/A A7 A A(11) D/A A7 A

10

A[11] D/A A⁷ A A[11] D/A A[sus4]

ff

14

D[ma7] G[ma7] D[ma7]/C# A/E E⁷ A[sus4]/E

17

A[sus4]/E A⁷ D/A A B/A A D/A A⁷ D/A

21

al coda

A B/A A D/A

B7/A

B^b(ma7)/A

A

B7/A

B^b(ma7)/A

26

1.

2.

A

A

G⁶/E A^b(add#5)/E

A

A⁷

D/A

p

Rall..... poco a poco

31

G⁷/AA^mF⁷/AG^m/AE⁷/AA[sus⁴]

"SANFONA"

"sanfona"

"Em Família", "Sanfona", "Intromission"

E. Gismonti

1982

1 $\text{♩} = 54$ Com molejo Walking... $\frac{2}{4}$

solo

Piano

ff *mp* *p*

Ped. *8ub* *Ped.*

3

6

Bm^9 $\text{C}(\text{m}^{\flat}7)$ $\text{D}(\text{sus}^{\flat}4)$ $\text{G}(\text{add}9)$ $\text{G}(\text{ma}9)$ Bm^9

8ub

10

D[ma9] Bm⁹ C6add[#11] D[sus⁴]

16

1. 2.

C/D B^b/D G[sus⁴]

ff

3

22

G[ma9]

mf

Ped.

26

E♭[ma9] % G[♯11]

30

B♭[♯11] % % % % %

1. 2.

3 3

36

% % % C/D B♭/D % G[sus4]

"Bodas de Prata"

"silver wedding"

E.Gismonti & G.E.Carneiro

"Folk Songs", "Academia de Danças",
"Midnight Sun", "Altura do Sol", "Bodas de
Prata"

1 *Espressivo e lento*
Expressive and slow

solo

B \flat m 9 Gm 9 A(\flat^{13})

Piano

con *Ped.*

3

B \flat m 9 A(ma7)(\flat^{13}) G(ma7)(\flat^{13}) G \flat (ma7)(\flat^{13}) D \flat (add9) E \flat m(11)

5

F(addb9) *C/B \flat* *B/A \sharp* *B \flat [sus \sharp 4]* *A[\sharp 11 \flat 7]*

mf

9

D[\sharp 11]/A \flat *D \flat m9/G \flat* *B \flat m9[\sharp 11]* *Dm9* *Am9*

mp

13

Am9 *B \flat [13]* *C[13]* *D \flat [13]* *G[\sharp 11]* *F \sharp [\sharp 7 \flat 5]* *B/B \flat*

mp

16

$F\sharp ma9$ $B\flat m9$ $Gm9$ $A(b9)$ $B\flat m9$ $A6(ma9)$ $G6(ma9)$

mp

19

$F\sharp 6(ma9)$ $F(add\sharp 9)$ $F\sharp(ma7)$ $F/E\flat$ $D\flat(ma7)$ $F\sharp(b5)/D\flat$

mp

23. 2.

$F/E\flat$ $A\flat m/D\flat$ $A\flat m$ $A\flat m/B\flat$ $A\flat m$ $A\flat m/D\flat$

f

*Ped. * Ped. ** *Ped. * Ped. **

26

A^b_m/B^b A^b_m
 D^b_m/E^b D^b_m
 D^b_m/E^b D^b_m D^b_m/G^b

* Ped. * Ped. *
 Ped. * Ped. *
 Ped. * Ped. * Ped.

29

D^b_m/E^b D^b_m
 D^b_m/E^b D^b_m
 $A[11]$

* Ped. * Ped.
 Ped. * Ped.
 p

33

$D^b_m[11]$
 $D[11]$
 $D^b[ma9]$

* Ped. * Ped.
 Ped. * Ped.
 mf

"O Amor que move o sol e outras estrelas"

(cavaquinho)"love that moves the sun and the others stars"

"Fantasia", "Sanfona"

E. Gismonti

1980

♩ = 50
1 Lento e Molto Espressivo
Slow and Very Expressive

solo

Piano

p
Dm

ppp

cresc.

poco a poco

Ped.

4

Dm⁷

Gadd4/E

F⁶

G⁹/F

G⁹

G

Cma⁷

p

Ped.

* *Ped.*

*

Ped.

8ub

* *Ped.*

* *Ped.*

* *Ped.*

Ped.

* *Ped.* * *Ped.* *

8

*Ped. Ped. Ped. Ped. Ped. * Ped. * Ped. **

11

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

13

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

15

p

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

18

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

22

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

D[b9] Dsus4[b9] Cm/D Eb/D
 Eb[ma7] Bm D Eb[#5] G
 D D^b D^b B^b A D[ma7] G[add9]/B

A[b5]7 A7 Cmadd#11 Cmadd#11
 C# C# C B Em⁹ C[add9]/E C[add9]/E D7/F#

G[add9] G G[sus4]
 Eb

24

Chords: $Cm[ma7]$ $Cm\ 6$ $Cm[ma7]$ Cm $Cm[ma7]$ $Cm\ 6$ Em $C6/E$ $Em[add\ 11]$

Dynamics: *fp* *fp*

Ped.

*

Ped. * *Ped.* *Ped.*

26

Chords: $G[add\ 9]$ $D6$ $G[add\ 9]$ $D6$ $G[add\ 9]$ $Bb6[add\ \sharp 11]$ $Bb[add\ 9]$

Dynamics: *mp*

Ped.

*

Ped.

*

28

Chords: $Bb[add\ 9]$ Bb C D G $C\sharp$ D C $Bm6[add\ 11]$

Dynamics: *mf*

*Ped.** *Ped.* * *Ped.* * *Ped.** *Ped.* *Ped.**Ped.*

*

30

Em⁹ D⁹/E Em⁹ D[sus⁴]

Ped. * *Ped.* *

32

D[sus⁴] E^b[dim] C[dim] A[dim] D[ma⁷][b⁹] Cm⁷/D F[sus⁴] D[b⁹]

f *mp*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

34

play 1st only

Dm⁷
repetir 4 vezes antes do fim
repeat 4 times before end

Rall...dim...sempre

Ped. * *Ped.* *

"Rutinha"

"Rutinha"

"Feixe de Luz"

E. Gismonti

1988

1 $\text{♩} = 96$
Enérgico & Emocionante
Energetic & Exiting

solo

Piano

$B^b_m[b6]$ $\%$ $B^b_m[b6]/A^b$ $\%$ f

ff f sempre

Ped. \ast *Ped.* \ast

5

$B^b_m[b6]$ $B^b_m[b6]$ A^b/G^b $E^b_m7[add 11]/G^b$
 $B^b C D^b E^b$ $C B^b A^b$

Ped. Ped. Ped. Ped. *Ped. Ped. Ped.* *Ped.* \ast *Ped.* \ast *Ped.* \ast

9

G^b[ma7] G^b[ma7] B^b_m[b6] B^b_m[b6]/C
 G^b A^b G^b F G^b A^b B^b C D^b E^b C A^b B^b B^b_m[b6]/C

Ped. * *Ped.* * *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

13

B^b_m[b6]/D^b B^b_m[b6] B^b_m[b6] B^b_m[b6]
 C D^b C F % B^b C D^b E^b

Ped. * *Ped.* *Ped.* *Ped.* * *Ped.* * *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.*

18

B^b_m[b6] E^b_m/G^b E^b_m/G^b E^b_m[add 11]/G^b E^b_m[add 11]/G^b E^b_m
 C A^b F

dim. poco a poco *mp*

Ped. *Ped.* * *Ped.* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

22

3 3 3 3 3

A^{\flat} Fm^7 D^{\flat}/F

f *f* *f*

Ped. * *Ped.* * *Ped.* *

25

$B^{\flat}m[b6]$ B^{\flat} C D^{\flat} E^{\flat} F $B^{\flat}m[b6]$ E^{\flat} D^{\flat} C $B^{\flat}m[b6]$ B^{\flat} C A^{\flat} B^{\flat} G^{\flat} A^{\flat}

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

29

$B^{\flat}m[b6]$ B^{\flat} E^{\flat} $E^{\flat}m[b6]/F$ $B^{\flat}m[b6]$ $B^{\flat}m$ $A^{\flat}[sus4]$

dim..... *poco a poco*.... *mp*

Ped. *Ped.* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *con Ped.* *

35

G^b[ma7]A^b[sus4]B^bmFm⁷/A^bG^bm⁷G[^{sus4}]

Ped. * Ped. *

40

B^bm/A^b F/AB^bmA^b[sus4]G^b[ma7]E^b7/G*mf*

45

Fm/A^bF⁷/AB^bm[b6]B^bm⁹/A^bG^b[ma7]B^bm⁹/A^b*sfz**sfz**sfz**sfz*

Ped.

* Ped. *

Ped.

* Ped. *

49

$B^b m^9$ $B^b m$ B^b / D $E^b m$

ff *f*

8vb

53

$A^b 7 / G^b$ $A^b 7$ $F 7 / A$ $B^b m$ $E^b 7 / G$ A^b

57

F / A $B^b m$ $F m 7 / A^b$ $G^b m a 7$ $F m 7 / A^b$ $F m / A^b$ $G^b m a 7$ $F m / A^b$ $B^b m$ A^b / C

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

61

D^b B^b/D E^b_m A^b A^b7 $F7/A$ B^b_m

Ped. * *Ped.**

66

$G^b[maj7]$ D^b/F E^b_m D^b D^b/A^b $A^b[sus^4_7]$ E^b7/A^b A^b $A^b[\sharp^5_7]$ D^b

mp

Ped.

71

$\%$

"Palacio de Pinturas"

"castle of pictures"

E. Gismonti

1975

"Sol do Meio Dia", "Academia de Danças",
"Nó Caipira"

solo

$\text{♩} = 120$
1 **Espressivo** **Sempre Legato**
Expressive **Always Legato**

Piano

con *Ped.*

7

Chords and Fingerings:

- Measure 1:** Bm [add11]
- Measure 2:** Bm [b5] [m4 9]
- Measure 3:** Bm [sus 4]
- Measure 4:** F [m4 7] [b5]
- Measure 5:** G [b5] [m4 7]
- Measure 6:** A♭ [m4 7] [b5]
- Measure 7:** A♭ [b5] [m4 7]
- Measure 8:** Bm [add 9] [F#]
- Measure 9:** C [m4 9] [F]
- Measure 10:** Em [11]
- Measure 11:** G [F#5] [m4 7]
- Measure 12:** F# [sus 4] [b5] [m4 7]

14

Chord diagrams for measures 14-19:

- Measure 14: F# [add b9], Bm [add 6], Bm [add 6], Em [11], G [b5 m4 7 #9], F# [6 add 11]

21

Chord diagrams for measures 21-26:

- Measure 21: G [m4 7], G [6], G [b5 m4 7 #9], F# [6 add 11], F# [m4 7 b9 add 11], F# [6 add 11]

27

Chord diagrams for measures 27-28:

- Measure 27: Em [add 9], Bm [add 7]

"Eterna"

"Eternal"

"Sanfona", "Agua & Vinho", "Christiane
Legrand"

E. Gismonti

74

1 $\text{♩} = 60$
Espressivo e Lento **Sempre**
Expressive and Slow **Legato**

solo

Piano

con Ped.

8

Chords: $\text{Em}[\text{sus}^4]$, D^9/E , $\text{Em}[\text{sus}^4]$, $\text{Em}[\text{a}5]$, $\text{Bm}[\text{11}]$, $\text{C}[\text{add}9]/\text{G}$, $\text{B}[\text{11}]$, B^b/E , $\text{E}^b[\text{ma}9]$, $\text{Dm}[\text{b}5]/\text{add}11$, $\text{D}^b[\text{b}5]$, $\text{C}[\text{b}9]$

17

Fm⁹ C(b⁹) B^b(¹¹) B(b⁹) E(ma⁹) Bm(¹¹) Em(^{sus}⁴) Em⁹/D Em⁹/C

mp *mf*

26

Bm(¹¹) Am⁹ G(b⁹) Am⁹ Bm(b⁹) C(b⁹) D(^{sus}⁴) A^b6 A^b(b⁹)

p

35

D^b(ma⁹) B(b⁹)(^{add}⁹) B^bm(b⁶)⁷ A(¹³) D(ma⁹) C[#](b⁶)⁷ F[#]m(^{add}⁹) B(b⁹)

43

Chord labels: A[11], A[13], A^b[11], A^b[13], G[11], G[13], G^b[11]

50

Chord labels: G^b[13], B_m[add9], A[13], G[#]_m[[#]9], C[#][b6]7, F[#]_m[add9]

Dynamics: *pp*, *pp*

56

Chord labels: C[#][b6]7, F[#]_m[add9], G[#]_m[add9], C[#]_m[add9], B[13], A[#]_m[[#]9]

Dynamics: *p*, *p*

62

62

mf

mf

Chords: $D\sharp(b6)7$, $G\sharp m(add9)$, $A\sharp m(add9)$, $B(ma9)$, $B(11)$, $E m(add9)$, $D(13)$, $C(13)$, $B(b7)$

71

71

mf

Chords: $E m(ma9)$, $D(b9)$, $C(13)$, $C(13)$, $G(ma7)$, $C(11)$, $B(11)$, $B9$, $C(13)$

80

80

1. 2.

Chords: $B(b7)$, $A9$, $B(13)$, $E m(add9)$, $B(b6)7$, $E m(add9)$

"Cego Aderaldo"

"blind aderaldo"

E. Gismonti

1981

"Saudades", "Circense", "Folk Songs",
"Intromission"

$\text{♩} = 160$
1 **Rápido e Ritmado**
Fast and Swinging

solo

Piano

f *Am⁹* *E[sus⁴]*

Ped. Ped.**

4

7

Am⁹

11

1. 2.

E[sus⁴] C[ma⁹]

16

1. 2.

Am⁹

21

Bm Am G#m F#m Em

F#m/C C[ma9]

con Ped.

25

C[13] B \flat /C C C D/C C B \flat /C C[13] C[13] B \flat /C C

Ped. Ped. Ped.

28

C D/C C B \flat /C C[13] C[ma9]